

Australian Film Festivals in France: Interviews with the Founders of Three Festivals of Australian and New Zealand Cinema

Deirdre Gilfedder

The reception of Australian cinema in France is always a complex topic. Very much a niche market, Australian film has had to find its place with French audiences who have had a long history of exposure to film in English, in particular with American cinema. France has screened Hollywood productions widely since the famous and controversial Blum-Byrnes accord of 1946, which allowed a lot more American films into the French market than had previously been possible. Despite objections from directors like Marcel Carné, the unions and the communists, the accord halted the quotas on American film. American movies subsequently attracted large audiences in post-war France and soon became a mainstay of French cinema-going, famously inspiring the film makers of the Nouvelle Vague as well as the creation of the Cahiers du Cinéma.¹

There is a rich history of critical work in France on American cinema. This can be contrasted with the little work done on British cinema in France. According to Leila Wimmer², British cinema is more or less absent

To cite this article: Gilfedder, Deirdre, 'Australian Film Festivals in France: Interviews with the Founders of Three Festivals of Australian and New Zealand Cinema': *The French Australian Review*, no. 71 (Summer 2021–2022: 54–69).

¹ *Cahiers du Cinéma* is a French film magazine co-founded in 1951 by André Bazin, Jacques Doniol-Valcroze, and Joseph-Marie Lo Duca.

² Leila Wimmer, *Cross-channel Perspectives: the Reception of British Cinema in France* (Peter Lang: Oxford, 2009).

from historical accounts of post-war French film criticism apart from the writings of André Bazin and Georges Sadoul who wrote on the pioneering 'École de Brighton' of the turn of the century. Later, the Nouvelle Vague showed virtually no interest in British cinema with Truffaut claiming in an interview that the words 'cinema' and 'British' did not go together. Indeed, the Nouvelle Vague considered Hitchcock an American auteur. Post-1980s French audiences were drawn to social realist films such as those by Ken Loach and Mike Leigh (both Cannes Palme d'or recipients). It is within this triangular framework of anglophone cinema that Australian cinema sat on a rather uncomfortable margin.

Australian film has had a particular status in France that could be qualified as minor. Some Australian-made blockbusters such as the *Mad Max* trilogy came to France through a Hollywood distribution system—to the extent that many Europeans did not know the film was Australian. Stars such as Nicole Kidman and Hugh Jackman are regularly mistaken for Americans.

In the case of mainstream productions, Australian cinema has often been amalgamated with American or British cinema as belonging to a dominant cultural imperialist paradigm, while low-budget films have fed into an essentially niche arthouse market, which is not at all hegemonic. Although Cannes has an international jury, it is very important in the French cinema calendar. Australia and New Zealand of course have been well represented at Cannes—*Picnic at Hanging Rock*, *Mad Max* and *Babe*, for instance, were all shown there. Peter Weir drove a Volkswagen beetle covered with spikes down the *croisette* in 1974 to draw attention to his film *The Cars that Ate Paris*. George Miller was president of the Cannes jury in 2016 as was Cate Blanchett in 2018. Jane Campion (a New Zealander and graduate of the Australian Film, Television and Radio School) was the first ever woman to win the Palme d'or at Cannes in 1993 with a film that captured French arthouse audiences, *The Piano*. It also won the French award, the César, for best foreign film. Later, in 2009, Warwick Thornton won the Camera d'or at Cannes with his first feature film, *Samson and Delilah*. Rachel Perkins and Tracy Moffatt had previously been honoured by the Créteil International Women's Film Festival in 1999.

For academic Andrew McGregor, French film critics have approached Australian cinema through a number of Eurocentric tropes. In his book,

Film Criticism as Cultural Fantasy: the Perpetual French Discovery of Australian Cinema,³ McGregor analyses a critical discourse that posits Australian cinema either as a mere extension of US cinema or as an ‘undiscovered’ and exotic pearl of auteurist cinema. He argues that post-1970s French critique always claims to have ‘just discovered’ Australian film and quotes, for example, a reviewer from the journal *Image et Son* who wrote ‘du cinéma australien nous ne savons rien, ou si peu de choses que nous fûmes étonnés d’apprendre que l’on a tourné par exemple 65 longs mettrages en 1975’.⁴ This patronising othering of Australian cinema is general across the critics that McGregor discusses. For McGregor, Australian cinema is imagined from a Eurocentric perspective as ‘orientalised’ (in the Saïdean sense), other, antipodean, young and fresh.

The festivals of Australian film in France may not eschew this exotic trope—the titles Festival des Antipodes and the Festival du Bout du Monde seem to attest to the French fantasy of Australia as a dreamlike other. Yet, they have done the hard work of bringing Australian films to France, which has been no easy task, and have contributed enormously to cultural understanding between the countries.

The author of this article has had the good fortune to interview three founders of Australian film festivals in France—all three are passionate, knowledgeable, and untiring in their efforts to prepare, present, translate and create rich cultural encounters. The festivals have created their own communities of festival-goers but also have woven themselves into the fabric of local French society and drawn the attention of some major political and cultural figures in France. The first interviewee is Helen Buday, who founded the Festival du Film Australien : Le Bout du Monde⁵ in Pézenas; the second is Greta Morton Elangué, who is the instigator and driving force behind the Festival du cinéma Aborigène Australien in the heart of Paris. The third interviewee is Bernard Bories, who has arguably done more

³ Andrew McGregor, *Film Criticism as Cultural Fantasy: the Perpetual French Discovery of Australian Cinema* (Oxford: Peter Lang, 2010).

⁴ McGregor, *Film Criticism as Cultural Fantasy*, 48. ‘We know nothing about Australian cinema, or so little that we were surprised to learn that 65 feature films were made there in 1975.’

⁵ <http://www.filmfestivalboutdumonde.fr>.

for Australian cinema in Europe than any other, organising the Festival des Antipodes in Saint Tropez (which includes New Zealand and Pacific cinema) and liaising with other festivals across Europe.

These three figures of Australian film in France have generously shared their stories and their views on managing their festivals. This article will also briefly introduce a fourth festival, held in La Rochelle, the Festival Rochefort Pacifique Cinéma et Littérature. It is not uniquely devoted to Australian films as its mission is to promote the cinema and literature of the South Pacific Islands. From time to time this may include a film or an author from Australia. For example, in 2019 Marilyn Georgeff presented David Batty's film, *Black As*, and in 2021, she chaired one of five sessions with Australian connections, introducing award-winning indie comic noir, *The Big Kitty* (Tom Alberts and Lisa Barmby).



Festival du Film Australien : Le Bout du Monde (Pézenas)

Helen Buday has run an annual Australian film festival since 2011 in Pézenas, a small town in the south of France known for its association with Molière and French theatre. The Festival du Film Australien : Le Bout du Monde has introduced Australian cinema to the Languedoc region, catering to French audiences as well as members of the English-speaking diaspora who have settled in the south of France, and other internationals. Helen, a celebrated and award-winning cinema actor herself, is the organiser and the spirit behind the festival held in the wonderful Illustre Théâtre.

The venue usually programmes theatre festivals, including the works of Molière, who wrote plays and acted with his own troupe in Pézenas in the seventeenth century. The stunning Renaissance and Baroque architecture of Pézenas and the sunny, friendly atmosphere are a backdrop for a programme of Australian features and documentaries, translated into French by a team of volunteers. Helen Buday works with several regional government and private organisations to produce a three-day spring festival that includes exhibitions and music as well as talks by invited guests.

Deirdre Gilfedder: Helen, you have been running the Australian film festival of Pézenas for some time. Can you first tell me why you called it ‘Le Bout du Monde’?

I called it that because my former boyfriend had told me that all he had ever learned about Australia at school in France was that it was at the ‘end of the earth’ (bout du monde) and that it really was as far as you can go.

What is the concept of the festival?

The concept is basically extending the hand of friendship between Australia and France—it is all about ‘amitié’. We are not talking about a glamorous festival like Cannes. For the festival, we transform a beautiful old theatre, the Théâtre Illustre, named after the short-lived theatre troupe founded by Jean-Baptiste Poquelin (Molière) in the 1640s—into a cinema. The space used to be a winemaking domain and there is a beautiful rustic atmosphere. Another part of the domain serves as an exhibition space and there is a garden where we set up an outdoor bar and have a barbecue. The space manages to transport people to Australia for the day or evening; I love the nights when people can kick back, have a drink, meet the special guests, and talk about the Australian films and film in general.

Most of the films shown are first releases in France—that is they have never been seen before in France. This makes it cheaper for us as we do not have to go through a distributor or sales agent, although sometimes I have to negotiate a fee for screening a film.

Tell me about how the translation process works as I know this is a big job for the festival?

I can go straight to the producer or director and ask for the original script for the translation. However sometimes the script they give me is different and sometimes what’s on the paper and what’s on the film is not the same thing. Then we have to translate the script into French and this changes the script quite a bit. For the translation we have local volunteers, plus Franco-Australian people living in France. A few years ago we had the artist Cornelius Delaney exhibit his paintings at the festival; he and his French wife France-Line helped translate the film that he was in.

First, we translate the script and then, we actually do an adaptation—that is we have to shorten the script a bit to be able to produce subtitles that can be read quickly. One of the main problems is trying to translate Australian

nuances into French, something most French translators are unable to do. You need to find young Australian-French people to help with the translation of Australian words and expressions. The Australian language is not British, in fact often the British audience will not understand a phrase given in the Australian vernacular. With all this translation and adaptation and fine tuning you get to know the films very well.

When did you start the festival and why?

The concept came in 2010 and the first festival took place in 2011. I think the reason was a combination of homesickness and the fact that I felt the need to do something creative. Also, I was struck by how little people here knew about Australia; I had the feeling of being unseen and that my culture wasn't really known. Take Nicole Kidman and Cate Blanchett—people here thought they were Americans! All the French people I met ever said about Australia was that it is 'a dream' and of course they mentioned 'kangaroos'....

So, I asked the Illustre Theatre⁶ (Flore Padiglioni and Gérard Mascot) if I could start a film festival there and they said 'pourquoi pas'. The venue gives it a particular ambiance—it really is a boutique festival.

And what about the effects of the pandemic?

It has been a struggle to keep the festival going and the struggle continues....



Festival du Cinéma Aborigène Australien à Paris

Greta Morton Elangué is an independent filmmaker, curator and historian. She is the programmer and founder of the Festival of Indigenous Australian Cinema in Paris and recently curated the cinema events (Ré)Clamer Le Cosmos (2021) and Films d'Auteur / Langues Ancestrales (2019) at the Musée du Quai Branly Jacques Chirac in Paris.

Greta is a graduate from the Victorian College of the Arts (Film & Television) in Naarm (Melbourne) and is currently a History PhD candidate at the École des hautes études en sciences sociales in Paris. She writes for *The Guardian* and *SBS* (Australia), while teaching at universities in both France and the UK.

⁶ <https://www.illustretheatre.fr>.

D.G.: Thank you Greta for agreeing to talk about the Festival of Indigenous Australian Cinema in Paris. Can you tell me when the festival began and what were the reasons for launching an Australian Indigenous Film Festival in France?

The Festival of Indigenous Australian Cinema (Festival du cinéma Aborigène Australien à Paris) was founded in Paris in 2016 and is presented by the French non-profit association, The Cloud Lab. The Festival is an annual signature film program giving voice to the galaxy of film makers and video artists whose works empower Australia's visionary and diverse First Nations' voices. It is the first and only festival of its kind in Europe. I started the festival in partnership with the Australian Embassy, The Ville de Paris (City of Paris) and the Direction régionale des affaires culturelles (DRAC- Île de France).

At this critical time for all Black, Brown and Indigenous communities, our event offers a platform of a wide-ranging selection of Australian First Nations' film, with an emphasis on Indigenous language cinema, from trailblazers to the influential Indigenous films screening today at major film festivals.

How are the films chosen for the festival?

I am the curator of the festival and make a selection of films. I aim to find films that highlight how the cinematic lens is a transformational tool for cultural empowerment and self-determination for Indigenous Australians.

How does the process of translation work?

The emphasis is on films in Indigenous languages—they require translation into French subtitles— though there can also be dialogue in English. Our festival recently celebrated the United Nations International Year of Indigenous Languages with a selection that included five short Australian First Nations' films, representing on screen five different Australian Indigenous language groups. Chantelle Murray, director of one of the films, *My Name is Mudju* wrote:

My name is Mudju was scripted and shot in Yugarabul which is a language of feeling and connection. I sat with an elder over six months getting this to script stage and reworking the original English to incorporate Yugarabul concepts. As Yugarabul is not a written language, the spelling was especially conceived for the script-writing process of the film.

Curtis Taylor and Nathan Mewett's award-winning short fiction film *Yulubidyi Until the End* was shot entirely in the Martu language with no written Martu script. 'We worked spontaneously and Trevor Jamieson (the lead actor) learnt Martu easily as his own Pitjantjatjara language is very similar' said Taylor.

Warwick Thornton's seminal Camera d'or-winning feature, *Samson and Delilah*, whose oeuvre makes visible the unspoken and unspeakable tensions that capture the reality of a small Indigenous community near Mparntwe (Alice Springs), was a highly important film in this programme for its powerful use of both the spoken Warlpiri language and Warlpiri sign language, the latter used on screen for the first time.



The first Festival of Australian Aboriginal Cinema ran from June 1 to June 5, 2016, at Cinéma La Clef, Paris.

All our films are presented with French subtitles, although exceptions have been made for works such as *Bayi Gardiya (Singing Desert)*, the atmospheric

video performance in endangered Bidjara language, created and performed by artist Dr Christian Thompson AO:

I don't translate the work, because then I think it starts to become didactic and explanatory. I want people to engage with the lyricism of the (Bidjara) language, because it is an incredibly beautiful language.

How has the COVID 19 pandemic affected the festival?

Due to closure of cinemas in France throughout much of the pandemic, the festival adapted to an online format for its fifth edition in November 2020, presenting a showcase of outstanding short films entitled *Black Australia*.

We now live in a post-Floyd world. Do you feel the festival has something to say in the context of the international attention drawn to movements for Black rights and equality?

2020 was a watershed year for Black populations around the world. As a Black curator, I felt it was vital to contribute to the incredible outpouring of solidarity across continents following the death of George Floyd and the (ongoing) Black Lives Matter movement, a movement that resonates in Australia.

The *Black Australia* online film programme explores the lived experiences of First Nations people through the eyes of five Indigenous directors: Chantelle Murray, David Gulpilil, John Harvey, Curtis Taylor and Terrah Guymalah—the films present a wide spectrum of aesthetics, storytelling and experiences. Presenting this programme online was an opportunity to show the work to new audiences, as well as placing contemporary work in dialogue with past work, such as David Gulpilil's extraordinary directing debut in 1973, *Showing Melbourne to Maningrida*.⁷

Since the end of May, cinemas have reopened in France and the 2021 edition will take place later this year physically or digitally, or both. The Festival is looking forward to celebrating the visual and storytelling traditions of First Nations Australians in November 2021.



⁷ A teaser for the *Black Australia* programme is available at this link <https://vimeo.com/476168022>.

Festival des Antipodes, Saint-Tropez

Bernard Bories could be described as Australian film's greatest ambassador in Europe. He has been running the Festival des Antipodes in Saint Tropez for twenty-three years as well as the Australian film club at the Australian Embassy in Paris.

D. G.: Hello Bernard. For many Australians in France, the St. Tropez Festival des Antipodes is the event of the year. Could you introduce us a little to the festival. When did it begin and what was or is the concept of this festival?

The festival began in 1999 so this year is the 23rd festival. The main idea behind the festival is to promote Australian and New Zealand film in France as well as friendship between France, Australia and New Zealand.

The festival offers a window onto the cultures of Australia and New Zealand. There are superb films coming out of these countries and they need to be shown in Europe. The Festival des Antipodes is the only festival of its kind in continental Europe—there has been an Australian film festival at the Barbican in London, there is the Down Under Berlin Festival in Germany and the Aussie and Kiwi festival in the Czech Republic, but Saint Tropez is the largest, the oldest and the most important.

Part of the concept is also to make Saint Tropez a catalyst for Australian film to spread its influence, and also to act as an impetus to have more Australian and New Zealand films released in France.

Another aspect of the festival is its economic impact. The festival showcases films that can then be bought by distributors in France. This is all part of our project to create a better knowledge and appreciation of Australian and New Zealand cinema.

Were you able to keep going during the pandemic?

The festival did take place last year (2020), but in what you could call, I guess, a low-cost version. I didn't put the festival online (remember, this is not television!) but I was able to offer a shortened programme (Friday, Saturday and Sunday). There were about sixty people per screening—the limit was set at one hundred people. I was satisfied with the result—it was a really good festival despite everything. I have a loyal audience who were serious about observing restrictions—wearing masks, hand sanitiser....

I programmed nine films—feature films, documentaries and shorts—the same mix as for the regular festival.

In normal years, the Festival des Antipodes includes a short film competition. It is a very special competition because the jury is composed entirely of high school students; between eighty and one hundred and twenty high school students, from the secondary schools in the St Tropez gulf region, normally attend the festival.

However, for feature films we have a professional jury and the president of the jury is always an Australian or a New Zealander who can act like a guide for the rest of the jury who are mainly French. The prize-giving ceremony takes place on the Saturday night and on Sunday we programme older releases.... The presentation ceremony is at the Cinéma de la Renaissance in the Place des Lices, Saint Tropez.

Who are some of the judges?

For President of the jury, we have had many directors, actors or producers such as Miranda Otto, Phillip Noyce, Radha Mitchell, Fred Schepisi, Anthony La Paglia, Bruce Beresford, Nadia Tass and Bryan Brown. As well as the jury, we have also welcomed some guests from Australia and New Zealand such as Sam Worthington, David Wenham, Gillian Armstrong, Jane Campion, Larry Parr, Tina Arena and Rachel Ward.

The prize-giving ceremony closes the festival—the Australian and New Zealander ambassadors are usually there to present the prize—and we then project the closing night film which is followed by the festival dinner.

The festival also includes an exhibition of painting, photography or lithography and in 2020 we had a sculpture exhibition. We have invited the artist Peter Griffen to exhibit his work, and the still photographer David Parker and his son—Parker's photos are beautiful.

We have exhibited Australian Indigenous art as well. The art exhibition sometimes presents us with logistical difficulties—photos are a lot less challenging than painting in terms of logistics. There is also music at the festival—we have had a New Zealand pianist accompany a film, we had a great showcase by Belle Rosco and some Australian jazz artists... and we've even presented hard rock too, Koritni. And a partner of the Festival (Bad Reputation) publishes almost every year a CD of Aussie rock music called *Rock des Antipodes*—today we are at volume seven!

How are the films selected? Who is the curator of the festival?

It's me, actually, I do the programming. The films are all new Australian or New Zealand films and there is a pool of around twenty to forty films that I select from. It isn't that many compared with a festival like Cannes, which has a much bigger pool and draws films from around the world.

There have been many classics shown at the Festival des Antipodes, such as the films of Peter Weir and *The Chant of Jimmy Blacksmith*. I have also previewed films at the cine-club in Paris—the 'avant-premières' at the Australian Embassy in Paris, where they have a cinema room and for a long time the embassy has had a cine-club, run by me.

The selection is often eclectic and depends on what is being released. We had the film *American Gangster* with Russell Crowe and we had Ivan Sen's *Dreamland*. The films range from arthouse or experimental right up to mainstream blockbusters. I look for diversity. I have also screened films that are co-produced between France and Australia like Rolf de Heer's *Dingo*.

Another project I have helped with was the programming for the Marrakech International Film Festival. They invited Rolf de Heer, Bruce Beresford, Radha Mitchell, Greta Scacchi and others. [D. G: Australian Toby Wallace won best actor at Marrakech in 2019 for the film *Babyteeth*.] Berenice Owen-Jones, the Australian Ambassador Designate to the Kingdom of Morocco attended and the festival ran a special tribute to Australian film. The whole thing was completely magical, and we were put up at La Mamounia.

Who makes up the audience for the Saint Tropez festival?

The majority of the audience consists of people from the region—that is Provence and specifically around Saint Tropez. People can also take the bus from Cannes. Spectators come from Paris, London, Switzerland and elsewhere in Europe. But there's a kernel of loyal fans from the Var region.

Audiences include around 900 school children from 'collège' and 'lycée' (middle and high school); they are future film goers, so it is always good to prepare for the future. They usually come with their English teacher and they get free entry into the films. All together, on average, there are about three to four thousand spectators at a festival—the cinema itself holds 220.

How about the language question—how do subtitles or translation work?

Practically all films are in the original language with French subtitles. Dubbing is way too expensive. Sometimes the film will already have subtitles, if it came from another festival for example or if the production company decided to do their own subtitles.

For most of the films we do our own subtitling—we have a kind of laboratory of bilingual translators, most of them have a pretty good knowledge of Australia. A classic translator does not always understand everything so they have to put questions to native New Zealanders or Australians for terms and expressions that are typical of these cultures. For *My Brilliant Career*, our translator had to fix some mistakes which were in a previous translation; for instance, the character is invited to tea but there was no tea to drink... because in Australia tea can mean dinner!

Another expression that threw our team was ‘you’ve got Buckley’s’. You need people with some knowledge of Australian culture; if our translators have any doubts they will ask an Australian or a Kiwi. It is more of an adaptation than a translation and our translators are volunteers. Another problem is translating Aussie humour—sometimes with Australians you cannot tell if someone is joking or not and a French translator may not get this straight away. They then have to work on this so that the French audience can get a glimpse of this kind of humour, which is part of the culture. On the other hand, you can also have films that are very straightforward to translate.

My next question is why Saint Tropez? Why not Paris or the north of France or elsewhere?

Because I wanted precisely to bring cinema to the south of France, out of the usual context dominated by Paris. In Saint Tropez, you have the sun and the sea, like Australia. We even have eucalyptus trees. There are also lots of English speakers, including Australians and New Zealanders, who live on the French Riviera. Some towns have twinning arrangements with Australia or New Zealand. I had the idea years ago in connection with a local association in Draguignan (twinned with the Western Australian town of Albany).

We asked the mayor of Saint Tropez if he would be interested in developing the audiovisual image of his village? I told him that I had an idea but I didn’t know how to pay for it. Are you interested? He said ‘yes!’ There

had been a connection with the association Terra Australis and they had commemorated the voyages of the French explorer, Nicolas Baudin. Michel Rocard was involved, he was in the same ENA⁸ class as Jacques Chirac. Rocard had an interest in Australia and New Zealand and supported the idea. The mayor said ‘Let’s do it’ but that I had to do the work of organising the festival. I guess if you want to find a tenuous connection between Saint-Tropez and Australia you could always bring up how Errol Flynn moored his yacht there.

Where does your love of Australian film come from Bernard?

It comes from one Australian film. I saw *Picnic at Hanging Rock* when I was younger and was enchanted and entranced by this film. It set off a passion within me for films from Australia. I used to go to all the films I could, I would go alone. Then I transformed this ‘cinophilia’ into being the organiser of a film festival.

Do you feel you have been recognised by Australia for the work you have done?

The festival is very popular and loved by all who attend. Industry people in both countries know about the Festival and so many directors, producers and actors support the festival, or send me their new film for potential selection and support us when faced with sales agents who may be difficult to convince. I also had the honour of being made an Honorary Member of the Order of Australia by the Governor General, Sir Peter Cosgrove, on Monday, November 12, 2018.



Over the past twenty years, Australian films have been showcased through these specialist film festivals. The festivals have been a platform for Australian actors and directors to present their work in person and to participate locally in celebrating Australian film culture and other arts. Audiences have numbered in the thousands and the festivals have been an opportunity for them to gain a deeper understanding of the breadth and depth of Australian cinematic culture.



⁸ École Nationale d’Administration (ENA).

Postscript:

The Festival Rochefort Pacifique Cinéma et Littérature, La Rochelle

Based in Rochefort, the former base of the French Royal navy and centre of ship-building during the seventeenth and eighteenth centuries, the Festival Rochefort Pacifique highlights feature films, documentaries and books from throughout the South Pacific. The choice of subjects for the four-day festival is large and varied, ranging from films on Australian Aboriginal people, modern life in New Zealand and cannibalism in New Guinea, to ancient customs in Tahiti or the colonisation of Easter Island. The organisers of this festival are Michel Deforce-Dumas and Anne-Marie Vernet, who work closely with FIFO, the Festival International du Film Documentaire Océanien held in Tahiti.

A discussion follows each film, if possible with the director or producer or, if not, someone with knowledge of the area or subject. Authors and film-makers are invited to discuss their work with the audience, and the importance of the work of translators is spotlighted in the popular session called ‘The Duel’ (‘des joutes de traductions’) where two translators are given the same text to translate and the audience judges the result. Authors hold round tables on their work and a wide variety of books are on sale.

Although there is no specific theme for this festival, each year a country or island is highlighted, accompanied by an exhibition of traditional arts and crafts. 2021 was the fifteenth year of the Festival Rochefort Pacifique. The audience is drawn mainly from La Charente Maritime, with increasing interest coming from Paris.

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About the authors:

Helen Buday has a BA in Acting from NIDA (National Institute of Dramatic Art). She has worked extensively in theatre, film, radio and television throughout Australia, in major and minor theatre companies, both in classical and contemporary repertoire including Shakespeare, Molière, Feydeau, Baudelaire and new works. She is a singer and dancer as well as an actress and has had leading roles in several musicals. She is based in rural France.

Greta Morton Elangué is an independent curator, historian and film-maker. She has recently curated the cinema events *(Ré)Clamer Le Cosmos* (2021) and *Films d'auteur / Langues ancestrales* (2019) at the Musée du Quai Branly Jacques Chirac in Paris. Greta conceived the short film program *Black Australia*, celebrating the black experience in Australia. Greta is a graduate from the VCA (Film & Television) in Naarm (Melbourne) and is a History PhD candidate at the École des Hautes Études en Sciences Sociales (EHESS) in Paris.

Bernard Bories was born in the Aveyron and has lived in Paris for many years. He is President of the Association Cinéma des Antipodes and has been Director of the Festival since 1999. He has also collaborated with numerous distributors creating bonus DVDs such as the collectors' editions of Jane Campion (Carlotta Films) and Peter Weir (ESC Éditions, December 2021).

Deirdre Gilfedder is professor of English at the University of Paris-Dauphine. She specialises in Australian history and cultural studies and has published widely on First World War commemoration as well as on Australian cinema and literature. She is the author of the first book in French on Australians in World War I, *L'Australie et la Grande Guerre* (Éditions Michel Houdiard).